



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

portant piece is a dagger blade, probably of Middle Minoan II date (about 2000-1800 B. C.), found in the Lasithi plain.¹ It is engraved with two spirited scenes: a fight between two bulls, and a man spearing a boar. The drawing is faulty and the work not very careful, but the movement and life in the picture are characteristically Minoan. As the earliest known predecessor of the ornamented dagger blades from Mycenae it is, moreover, of extraordinary interest.

Among the most attractive objects that have been found in Crete are the variegated stone vases found in Mochlos and elsewhere. The often brilliant coloring and beautiful shapes of these hand-carved vases certainly make a strong appeal to modern taste. Two original examples of the Early Minoan III and Middle Minoan I periods (about 2500-2000 B. C.) are included in

the new loan. They will be invaluable for our proper appreciation of the reproductions we have of such vases (Case Q), since colored plaster casts can never fully convey the beauty of stone work. Placed with some other original examples of Late Minoan date, acquired at different times from various sources, they make a very pleasing group.

The rest of the material consists of several pieces of gold jewelry—again important for comparison with our reproductions—three beautiful Late Neolithic or Early Minoan stone celts, a stone mould for making gold ornaments with animal representations, another for casting small votive axes, and several rude bronze statuettes; also a diminutive terracotta lamp from Gournia of an engaging form, and a few small terracotta and glass shells, very naturalistic in appearance.

G. M. A. R.

ACCESSIONS AND NOTES

MEMBERSHIP. At the meeting of the Trustees on March 27, 1922, Dr. Margaret B. Wilson was elected a Sustaining Member, and two hundred and two persons became Annual Members.

JAPANESE PRINTS. In Room H 11 the exhibition of Chinese portraits has made room for Japanese prints taken from the Museum collection. This time they are not chosen to represent one artist or one period but form a selection of the best pieces in the collection and of the subjects most attractive from an artistic point of view.

BEQUEST OF WILLIAM MITCHELL. From the bequest of William Mitchell the Museum receives for its Department of Decorative Arts an English long-case clock, dating from the first years of the eighteenth century, and two pieces of French silver of the late eighteenth century. The clock is an interesting example of case design, and, except for the loss of the corner pilasters of the hood, is in its original condition. The carcass is of oak with walnut veneer decor-

ated with checkered banding and panels of floral arabesque. Its workmanship seems English rather than Dutch, being somewhat crude and lacking the use of brightly stained woods. The movement is by Joseph Windmills, whose name appears on the lower part of the clock face. Windmills was admitted as master in the Clockmakers' Guild in 1702, this work dating probably from the following decade. Clocks of this date are not very rare, but it is hard to find one that has escaped to such an extent the hand of the jobbing repairer.

The silver consists of a ewer and basin bearing the mark of B. Samson, a smith working in Toulouse. Although the design is in the style of Louis XV, it was probably made years after the rocaille manner had ceased to be fashionable in Paris. It shows the conception of a provincial workman rather than the refined taste of the metropolis and derives its charm to a great extent from this and a certain robustness which recalls the homely surroundings of a well-to-do provincial.

From his collection of bronzes Mr. Mitchell bequeathed to the Museum a

¹Published by A. J. Evans, *The Palace of Minos*, p. 718, fig. 541.

Han jar and cover of beautiful shape and a very good Ming incense burner of metal curiously mixed dating from the reign of Hsüan Tê, 1426-1435. The incense burner of massive, simple form stands on a special bronze stand decorated underneath with the two imperial dragons, as palace pieces often are. These together with two small bronzes are exhibited in Room E 9. Further, the bequest contains a cloisonné vase of the Ming period and a Ch'ien Lung blue and white porcelain bowl.

RECENT BEQUESTS AND GIFTS. The Museum has received as a joint bequest of Harriet K. Wilkes and Grace Wilkes two portraits by Sir Peter Lely said to be of the Duchess of Cleveland and the Duchess of Portsmouth. They resemble to a certain extent the portraits by Lely of these ladies in the National Portrait Gallery, London.

The bequest of Grace Wilkes includes ten other paintings, the most interesting of which is a pair of half-length portraits of Cadwalader Colden and his wife Alice Christie Colden, finally attributed to the little-known Colonial artist John Wollaston, sometimes called the "Almond-Eyed Artist." Colden served the Colony of New York as Lieutenant-Governor from 1761 to 1776, and was in private life a physician with a scientific turn of mind; he was interested in botany and corresponded frequently with Benjamin Franklin on the subject of electricity.

The great-granddaughter of Governor Colden, Miss Frances Wilkes, who was also the donor's aunt, is represented by a charming portrait by Charles C. Ingham. We have also her father Charles Wilkes in a portrait by Stuart.

Another interesting American painting is a small portrait by Trumbull of George Washington overseeing a battle. He is standing on a height holding spyglasses; behind him a soldier grasps the bridle of a prancing brown horse. In 1897 we received, as a gift from George A. Lucas for the Huntington Collection, a copy after this picture which was made for T. Cheesman's engraving. In this painting the horse is white and there are changes in the background.

A group of late eighteenth- and early nineteenth-century porcelains is also included in the joint bequest of Harriet K. and Grace Wilkes. The collection includes an interesting tea-set of Berlin manufacture of the latter half of the eighteenth century. The occurrence of a monogram F in the decoration has probably given rise to a tradition that it was the property of Frederick the Great. To the eighteenth century also belongs a tea-set of Sèvres, consisting of pot, sugar-bowl, and two cups and saucers. French pieces of the nineteenth century include a gilded cup and saucer of the Restoration period, decorated with a miniature of Louis XVIII. A dish by Copeland and Garrett showing a panorama of the New York of 1850 represents mid-nineteenth century English work.

An addition has been made to the same general class of material by the gift of Mrs. James Loockermann of a Dutch glass tumbler of the seventeenth century. The piece is decorated with incised figures representing the four seasons.

In the textile section several good examples of fine nineteenth-century white embroidery, mostly of Swiss work, are shown in the handkerchiefs given by Mrs. George Peabody Wetmore and Mrs. Sol. Stein.

A GIFT FOR THE MUSEUM LIBRARY. The Museum has just received from the Executors of the Estate of Elizabeth Mosenthal, her books, photographs, etc.

Miss Mosenthal was a craftsworker, a student of the history of design and ornament, a lecturer on the crafts, and a teacher at the School of Applied Design for Women. A memorial exhibition of her work was given under the auspices of the New York Society of Craftsmen, at the time of the opening of the new Art Center, where the high quality and the diversity of her work were well shown. Her best achievement lay in her revival of the traditional Sieneese "graffito" work, which old and almost forgotten art she studied in Siena, spending much time there to perfect herself in methods and traditions. Her leaning to mediaeval art and decoration is shown in her illuminations upon parchment. She was known also for her leather and metal work.

The gift from Miss Mosenthal's library consists of one hundred and forty-three volumes relating to the art of design, five hundred and seventy photographs of architecture, sculpture, and illuminated manuscripts, three thousand postal cards of paintings, sculpture, exteriors and interiors of cathedrals, churches, and public buildings, details of woodwork, metalwork, ornament, etc., and a large collection of reproductions of furniture, ornament, and interiors taken from books, magazines, etc. All this material will be of value to the many art students and writers who use our collections.

A PORRINGER OF THE REVOLUTION: A WEDDING PRESENT OF 1776. Judge Clearwater has added to his collection of Colonial silver, and lent to the Museum, a porringer by Josiah Austin, one of the famous silversmiths of the Colonial period, who was born at Charlestown in 1719, and died there in 1780. At one time he was a partner of Samuel Minott, another Colonial silversmith, who was a member of the Church in Brattle Square, and probably an apprentice of Edward Winslow, as in the last executors' account is a receipt from him for "three goldsmith's tools."

The initials, J. G. G., 1869, are upon the front of the porringer. It contains Austin's mark, I. Austin, crude letters in a rectangle.

The charming elderly woman from whom Judge Clearwater secured the porringer, writes him:

"This porringer was owned by my great great grandparents near the middle of the eighteenth century, who were Nathaniel

Gorham, born 1709, died 1761. He married in 1736 Mary Soley. The porringer descended to their fifth child, my great grandfather, Stephen Gorham . . . who married in 1776, as a wedding present. The initials upon the porringer—G * E

S * G

are those of Stephen Gorham and George and Elizabeth Gorham, . . . they having used as not infrequently was the custom, the initials of their first names only. . . . The porringer was given to me in 1869, and then marked on its front with my initials, J. G. G. [Julia Gardiner Gorham]. The other marks were placed upon it by some of the former owners. It was owned in 1835 by my great aunt . . . who used it for making starch for her laces, putting it in the hot ashes of a wood fire, and when it came to me it was black inside and outside. Originally it was used by the children of preceding generations for their evening meal of bread and milk, and also used to make poultices, to steep flaxseed and senna teas, favorite remedies of the eighteenth and early nineteenth centuries."

THE MUSEUM STAFF. The Archaeological Institute of America has recently awarded its traveling Fellowship in Mediaeval and Renaissance Studies to Harry B. Wehle, Assistant Curator in our Department of Paintings. To enable him to accept this award the Trustees of the Museum have granted him six months' leave of absence for study in Europe, beginning May 1, with the expectation that he will take next year the remaining six months to which the fellowship entitles him.